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# The Musical Critic



MR. VICTOR KREMER.

T. FALK, CHIC.



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# The Musical Critic.

Volume 11:

CHICAGO, AUGUST, 1899.

Number 10.

## NEWS AT HOME.

The Freier Saengerbund has elected the following officers: William Engel, president; William Stegemann, vice-president; Franz Roth, secretary; Peter Koepka, financial secretary; Christian Siemsen, treasurer; Theodore Fischer, custodian; Adolph Weise, collector; John Wolff, vice-director; Alfred Herz, color-bearer.

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The performance of the new Jakobowski opera, "Tarantella," which made such a positive hit at its first production at the Studebaker, terminated the season of the Castle Square Opera company—a season that covered seventeen weeks and which has been phenomenally successful from the artistic as well as the financial standpoint. And it is a gratifying fact to the management that this season closed in the height of its success, leaving so good an impression with the music lovers and theater goers that the organization will be welcomed in the early fall. The Castle Square Opera company enjoyed during the present engagement the patronage of nearly 2,000 season subscribers, for whom the same seats are held each week without liability or cost—the only stipulation being that they be called for and purchased one week in advance. With such enormous audiences as this company has entertained during the last sixteen weeks this method has saved these 2,000 opera-goers much time and trouble and always assured them of seats of their own choice. Manager Pardee makes the announcement that present subscribers who wish to retain the seats they are now using for next season should immediately send a notification to the box office to this effect, and that those who desire to become subscribers next season should register or send a notification to the same office during the coming week, making the selection of seats at the same time.

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To-night and every night, Conterno's patriotic American musical spectacle, entitled, "The Battles of Our Nation," will be presented at Sixty-third street and Stony Island avenue. Vivid battle scenes and twenty refined specialties will be among the entertaining features.

\* \* \*

The Columbia Theater Amusement Company of Chicago, capitalized at \$100,000, has been granted incorporation papers by the secretary of state at Springfield.

The articles of incorporation state that the object of the company is "to own and operate theaters and other places of amusement." More than this, the men who are at the head of the proposed company do not care to divulge at present, they say. The incorporators are Fred Waymond, John J. Bryant, Jr., and Frank Cole, all of Chicago.

Mr. Bryant, when asked if the company had any particular intentions toward "owning and operating" Will J. Davis' Columbia Theater, replied:

"Not in particular. The plans and future of the new concern have not been fully developed and I would not like to make any statement at present."

New officers have been elected in the Svithoid Singing Club. C. J. Erickson of Evanston is the new president; Axel L. Erickson, vice-president; Lins Olson, treasurer; Adolph Carlbberg, secretary; John Anderson, financial secretary; Anton Fell, marshal; Oscar Nelson, librarian; Fred R. Franson, Charles Foreman, Carl Hallin, S. Swanson and Olaf Oleson, directors; Charles Swandell, Linus Oleson, Olaf Nelson, trustees; F. Sjaberg, F. Johnson and F. S. Friedlin, revisers.

The club has a clubhouse at Wrightwood avenue and North Clark street. This executive board takes office at once and a complete reorganization of the club, it is said, will follow. All of the old officers have resigned. There is no longer a woman's auxiliary in the club, as the members of the late auxiliary branch have formed a club of their own, called the Linne Club.

\* \* \*

Miss Leonora Jackson, the young Chicago violinist who has been winning laurels in all the capitals of Europe during the past year by her playing, appeared at a special concert before Queen Victoria, at Windsor Castle, on Monday, July 19. She played Mendelssohn's concerto and Saint-Saen's "Rondo Capriccioso," accompanied by the court orchestra, directed by Sir Walter Parratt.

The fame of Miss Jackson, who is now but twenty years old, has increased rapidly since she left this city some years ago to continue under Joachim studies on the violin begun under Jacobssohn here. She came here from Boston, her native city, when she was very young, and lived here for a time at 283 Ontario street and later at 4546 Oakenwald avenue. In the fall of 1888 she entered the Chicago College of Music.

Last year in the great contest among musicians of all nations for the Mendelssohn stipendium—the Berlin prize of 1,500 marks—Miss Jackson was easily successful. She was the first American to win it. This past winter, when the Paris Figaro arranged a brilliant musical and dramatic soiree in honor of the King of Sweden and Norway, Miss Jackson played and scored a triumph.

She returns to America at the close of this year and opens a concert season in the east by playing with the New York Philharmonic on January 5 and 6, 1900.

\* \* \*

Branches of the Polish Singers' Alliance are making preparations for the tenth convention and musical festival of the organization, which will take place during the four days commencing Sunday, August 6, in Bay City, Mich. Forty singers from Chicago will go to Bay City to participate in the programme. Instruction of children in vocal and instrumental music by classes, co-operation with other large Polish singers' organizations, the introduction of singing in the Polish gymnastic and turner organizations will be among the subjects to be considered at the convention. The encouragement of Polish young men to study and compose music will also be discussed.

The musical festival, in which some of the best-known Polish musical talent from Chicago and other cities will participate, is to be one of the principal features of the convention. Among the singers from

Chicago who will participate are: Mrs. Rose Kwasi-groch, daughter of Peter Kiolbassa, a teacher of music and the first soprano of St. Stanislaus' church; Ignace Mroz, Marcelli Gatkowski, John Brzozowski, A. Dobrzanski and Wacław Perłowski.

The present officials of the organization are: Cezary Duzewski, the president; Miss Julia Kokotkiewicz, first vice-president; Albin Rosinski, general secretary; Casimir Lagodzinski, treasurer, and Wacław Perłowski, manager of the official publication of the organization, musical director of Echo branch of the organization and librarian of the alliance. All are of this city. The chief musical instructor and director is Prof. John N. Nowicki of Grand Rapids, Mich. Casimir Sikorski, the second vice-president, is from Bay City, Mich. The reception committee from Bay City branches consists of Casimir Sikorski, Cimir Musial, J. W. Karpus, Miss W. Musial, Miss A. Dardas and Miss J. Bukowski, who are to look after the comfort and welfare of the singers during their stay at the festival.

\* \* \*

Alice Nielsen will sail from San Francisco on the steamship Yucatan on the 26th of this month for the Sandwich Islands. She will spend a month in Honolulu and Waikiki and then return to this country, going direct to New York to rehearse her new opera.

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Dr. H. S. Perkins will conduct the musical festival at Clear Lake, Iowa, Aug. 19 to 28.

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Mlle. Toronta, the young Canadian, who was heard here last February with the Ellis Opera Company, was married last Wednesday to C. L. Graff, and will retire from professional work.

\* \* \*

Errico Sansone, a violinist from Naples, who has recently come to Chicago to reside, made his first appearance here in concert Tuesday evening, July 18, in Handel Hall.

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The music for the comic opera version of "Cyrano de Bergerac," in which Francis Wilson will tour next season, has been completed by Victor Herbert. The dialogue of the book has not yet been written by Harry B. Smith, although the lyric is of course finished.

\* \* \*

W. W. Leffingwell, assisted by Charles E. Watt at the piano, gave a violin recital in Kimball Rehearsal Hall Thursday morning, July 20. The program contained the Wagner-Wilhelmj "Preislied," the Mendelssohn Concerto, Vieuxtemps' Ballade et Polonaise, the Svendsen "Romance," and Wieniawski's Legende.

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The third and fourth matinees in the series of chamber concerts being given in Assembly Hall by Calvin B. Cady took place the past week. On Wednesday at 2:30 o'clock Miss Mary Loraine Powers played Scarlatti's Sonata in A, Pastorale and Capriccio, Beethoven's "Waldstein" Sonata; a Romance by Schuett, an Etude by Henselt, MacDowell's Shadow Dance, "The Eagle," and Witches' Dance, and a Chopin group of eight numbers. On Saturday afternoon at 2:30 o'clock Schubert's Sonata, op. 78; six Schubert songs and Brahms' Trio, op. 40, for violin, piano, and horn, were given, the players being Miss Joseph-

ine Large, Miss Villa Whitney White, Miss Mary B. Dillingham, Otto Roehrborn, and Leopold de Maré.

\* \* \*

W. C. E. Seeboeck, who for several years was prominent in local music circles, has been in Germany and France practicing, composing, and concertizing during the last twelve months. He has now returned to Chicago and will be heard next season in concert here.

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Miss Eleanor Florence Godfrey gave a piano recital in Kimball Rehearsal Hall last Thursday morning at 10:30 o'clock. The program contained Bach's G major Prelude and Fugue, two movements from Beethoven's Sonata, op. 31, No. 3; a nocturne and mazurka by Tschaikowski, two works by MacDowell, and the Liszt Hungarian No. 6.

\* \* \*

Theodore Spiering, who has been directing the orchestra at the Thielmann Garden for several weeks, announces that after next Friday evening no more concerts will be given under his leadership. The reducing of the number of orchestral players which the managers of the garden insisted upon has so crippled the efficiency of the band that Mr. Spiering has decided to withdraw.

\* \* \*

Frank King Clark, the basso, has been engaged by the Choral Symphony to appear as soloist in their Wagnerian concert. In addition to this engagement Mr. Clark has a great many dates in prospect with well known musical organizations.

\* \* \*

Mrs. Genevieve Clark Wilson will be heard as soprano soloist of Pittsburgh's annual production of "The Messiah." The present season bids fair to be the banner season with this prominent soprano. Anent the subject a great deal of bluster is being heralded by ambitious managers who are heralding themselves as "exclusive manager, etc.," of Mrs. Wilson. For the edification of those interested we are informed that Mrs. Wilson has no exclusive manager for the coming season. Any manager is entitled to book her, therefore allow no one man or woman to herald that he or she is the only person empowered to make contracts for Mrs. Wilson's appearance in concert, recital or oratorio.

\* \* \*

The Balatka Academy of Music is enjoying a prosperous season. Prof. Chris Balatka, the director, says this summer's enrollment is larger than ever before.

\* \* \*

The Gottschalk Lyric School is safely ensconced in its handsome and enlarged quarters in Kimball Hall. That the addition was called for is evidenced by the busy air everywhere apparent.

\* \* \*

Prof. L. A. Torrens has organized a vocal class in Milwaukee that has grown to such proportions that it demands the attention of two complete days.

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Miss Mary M. Shedd has issued a pamphlet on voice culture that should be read by both pupil and professional. It is chuck full of truths and matters all vocalists should be conversant with.

The Chicago Musical College presents a busy scene these days. Mr. Zeigfeld says the attendance this year will exceed that of the past by at least twenty-per cent.

\* \* \*

Mr. W. H. Sherwood, the pianist, has his concert season booked up solid to January 1st.

\* \* \*

The programme of public exercises for the week of the fall festival was submitted to the Festival Association by Chairman William H. Harper of the committee on programme. The programme was in the shape of a report from the committee, and was adopted as submitted. There may, however, be a few changes made in the order of events. The order given in the report is as follows:

Wednesday, October 4—Grand illumination of streets and pyrotechnical display.

Thursday Afternoon, October 5—Band concert; evening, historical parade and parade of all nations.

Friday Afternoon, October 6—Reception to war heroes; grand chorus; evening, bicycle parade.

Saturday Afternoon, October 7—Review and drill of Illinois regiments; band concert; evening, industrial parade.

Sunday, October 8—Religious exercises and sacred concerts in the parks.

Monday, October 9—Laying of the corner-stone of the Federal building; military parade; banquet to President McKinley in the evening.

Tuesday, October 10—Afternoon, public reception to President McKinley; evening, charity ball and display of fireworks.

The decision of a French jury of musicians awarding to Henry Schoenfeld of Chicago the Marteau prize for the best piano and violin concerto written by an American composer brings a unique distinction to this Chicago musician. The well-known French violinist, Henri Marteau, upon the occasion of his departure for Europe last year, made his offer, the conditions being that the works of the competitors must be forwarded to Paris before the end of March, 1899. About a dozen manuscripts were received, the award falling to Mr. Schoenfeld, who has already won more than a local reputation, not only as a choral leader but as a composer of several interesting orchestral compositions, including a "Suite Caractéristique," performed by Mr. Thomas, and a symphony, which took the prize offered by the National Conservatory of Music. The latest award is of especial significance on account of the standing of the musicians who acted as judges. They are men of eminence and most of them are of world-wide reputation. The list includes Th. Dubois, the well-known composer and director of the Paris conservatory; Raoul Pugno, the celebrated pianist; Henri Dallier, the organist of St. Eustache; Louis Diemer, pianist; Gabriel Pierne, another composer; Hugues Imbert and Henri Marteau. There can be no dispute as to the validity of the judgment of a jury of this kind. As Mr. Schoenfeld, who was born in Milwaukee, has been identified with music in Chicago ever since his return from a term of study in Europe, the verdict is peculiarly gratifying as a compliment to native American talent.

\* \* \*

Dewey's fame is attracting the attention of mu-

sicians ever since Chicago set the pace by its "Manila Te Deum." A New York girl has sent the Admiral a march composed in his honor lithographed on a heavy American silk flag, and Mascagni, the famous composer, has written a hymn in his honor which was performed at Pesaro before an audience of 2,000 persons. Musicians often choose queer heroes to honor, but this time they have selected one worthy their best inspiration.

\* \* \*

It is worth noting that the public interest over the affairs of Miss Lillian Russell has so declined of late years that her plans are of little concern; yet it is passing strange that the one-time "queen of comic opera" should drop into the halls and disappear without mourners.

Miss Russell will next season disport herself in Weber and Fields' Broadway Music Hall, where burlesque is rendered palatable by the soothing influence of the cup that cheers and makes for forgetfulness. Miss Russell in a hall! Two years since the mere suggestion would have stirred a frantic rumpus in the front rows among the worshippers of the stout singer.

Whatever of disrepute, whatever of contempt, whatever of condemnation, comic opera has unfortunately gained has been due in no small degree to Miss Russell, whose leadership has been such as to demoralize it and earn for it the denunciation of many bigots who profess abhorrence for all things pertaining to the stage. In her relations with the public, and the profuse scattering of details in regard to her private life, which infelicities she utilized merely as an advertisement, Miss Russell has utterly ignored—what shall we say, conventionality?—well, let it go at that. She tried to make divorce a fad.

Among the singers and players of the day who have conceived an admiration for the Russell it is deemed smart to break faith with managers, to be impudent to an audience while on the stage and to worship one's whims to the exclusion of all duty to the public.

No one ever thought it either clever or amusing to be deliberately insulting to an audience until Miss Russell set the vogue. It is now noticeable that many performers in musical comedy and burlesque think it enormously entertaining to talk to friends in the wings, to break in on songs, to set at defiance the authority of stage managers and conductors—in brief, to nullify all discipline.

With the Broadway rounder, the Tenderloin pur-lieus and the ancient Chevrial who infest the neighborhood as bestowers of approval, Miss Russell's engagement with Weber and Fields is bound to satisfy her. Vaudeville comes next.



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CHICAGO, AUGUST, 1899.

## ABOUT A HOT TIME.

Editor Musical Critic, Chicago:

To the liberal amount of comment the Critic has already published regarding that inspiring rehash of a well-known ditty, "Hot Time, etc.," I would like to add a few remarks, not in the spirit of rebuke, nor of attempting to take from your home-grown connoisseurs a tittle of their reputations as men of refinement and literary-musical culture, nor with the least hope or desire to stem the tide of opinion of the public that is in favor of these "hot" productions, but to reiterate the men of taste, sobriety and discernment who condemn such songs for their suggestive coarseness. Whoever the gentleman may be who had the courage to bar this abomination from college campus or hall has my profound respect. I have prepared for exhibition the following:

Exhibit A. The refrain (the tail which wags the dog) is almost note for note identical with the old but more innocent ditty known to every one, viz.: "Hear dem Bells," hence it certainly contains nothing new or original even in its own class, excepting the objectionable text; the few maudlin phrases preceding (that which passes for the verses) is below all criticism or comment; the barest monotonously-repeated backwoods fiddle tune is elegant and inspiring beside it.

Exhibit B. The words are indecent, suggestive and inane, and could scarcely have emanated from a better source than they do, which will be found in

Exhibit C. The police court records of Denver show in many entries, the name of a notorious besotted negro prostitute, who on the occasions of her frequent arrest and incarceration is seized with an uncontrollable impulse to improvise and pour forth her longings in song; for several years the song now so well known and admired has been re-echoed through the corridors of the police hold-over, bellowed by the incorrigible negro woman. The words and tune were modified to fit moods, but the recurring amorous plaint, "I wants my man or I wants no man at all," and the soul-satisfying prophecy in the catch-line have always been part of the song.

Exhibit CC. A now prominent music director traveling with a theater company, while in Denver heard the song given by the dusky improvisatrice at one of her recitals; recognizing in it elements that

were worth money, he wrote it down and gave it to the waiting world as it stands, to the substantial profit of himself, his publishers, and the sheet-music trade generally.

That the negro troops sang the refrain as they charged San Juan hill argues nothing in favor of educated whites using the song on public occasions in schools or college gatherings. Many a young woman with a taste for ragtime and the bizarre would perhaps be mortified if she knew their source and the double meaning contained in many of the lines. May Irwin with her "New Bully" paved the way, for when a woman arrives at her age she can do and say things—; then came the famous "Hot Time" right on time; now its elevating words are better known than are those of either "America" or "Star Spangled Banner," not to mention "Dixie," "Columbia, the Gem of the Ocean," or any one of the stirring war songs which the elder Root gave the country when it needed them.

BELLE BRAYLEY.

Kansas City, Mo.

## GOTHAM GOSSIP.

Early in the coming amusement season New York will have the privilege of welcoming a new, perhaps a shining, light among native-bred composers—Jacob Minkowsky. Absolutely unknown to managers and producers of opera, the merits of his first work have won him an introduction to the music-loving public at the hands of the Bostonians.

The only purely lyrical organization in this country accepted Mr. Minkowsky's work as an exceptionally fine example of lyrical composition for the stage. The composer is Russian born, but has lived in New York since childhood, save for six years spent under Tschaikowsky at Moscow, and with celebrated masters in Vienna and Milan. From the last-named place he returned a few months ago with his completed score of "The Smugglers of Badayez," which was his valedictory production at the conservatory.

In New York he was a pupil of Dvorak, who was at pains to foster in him the characteristic northern temperament, which adds to the southern romantic, melodic features of composition the richer color in orchestration that seems to have relieved his very tuneful work of the insipidity which mars so many scores wholly Italian in their treatment. This was the verdict of a small audience of musicians, managers and critics which a few days ago attended a private hearing of "The Smugglers of Badayez."

In this opera Mr. Minkowsky is prodigal of waltzes whose spirited movements might be expected to endear him to the Vienna public, however faithful it may be to the memory of Johann Strauss. All through the work there is a rich variety of movements which makes the toes of the auditor tingle and which gives brilliancy to musical themes that are essentially plaintive and romantic.

The principal melodies for soprano, alto, tenor, and baritone are of a far higher type than is common to light opera, and the orchestration—such as can be expected only from a northerner—elevates the work to the plane of grand opera.

\* \* \*

Pretty Alice Nielsen is going to dawn upon us in a new opera next season. Alice has the opera, but

## THE MUSICAL CRITIC.

she has not been able to get a name for it and is trying to decide which is worse—an opera with no name or a title minus the opera. "The Little Minstrel," "The Street Singer" and "The Singing Girl"—all these have been suggested, but she frowns them down. Something unique or nothing—that is her mandate. Austria is the scene of the plot, and Eugene Cowles and Joseph Herbert will sing leading roles. During the tour of "The Fortune Teller" last winter Mr. Perley, Miss Nielsen's manager, diligently sought for light in dark places and managed to collect wonderful people to form the wonderful chorus which will be a background for the dainty star when winter days come around again. Each and every one is a soloist, Mr. Perley states gravely, and the public waits to see.

\* \* \*

There is simply nothing to equal the calm nerve of the American actor or actress. This summer they have captured London bodily and English favorites are nowhere. There is Mrs. Cora Urquhart Potter, with her sinuous walk and mysterious eyes—the papers have had columns concerning the marvelous gowns she has had constructed for "Carnac Sahib," in which Indian play she took the part of a wicked adventuress and stirred up all the trouble—though without her machinations there would not have been any plot. They say there is a use for all things, and there certainly is scope for villainesses in a rousing melodrama. Kyrle Bellew is quite held up as a model of beauty; Iank DeWolf Hopper, with his teeth and his melodious growl of a voice, sprang "El Capitan" on the Londoners, and they promptly shrieked for more, just as a Chicago audience does; Nat Goodwin and the lovely Maxine Elliott, who own a charming home in England, are always welcome abroad, and this year seem to have made a deeper impression than ever. Annie Russell fell ill and thereby spoiled the triumph she would have had in "Catherine," and there are any number of others anxious to go over and gather in the golden sovereigns.

\* \* \*

Down at Long Beach this summer Pauline Hall is spending her idle vacation days. The days, however, are not so idle as they might be, for she has with her her young son of four or five years, and as he is a lively, sturdy youngster he does not give any spare moments to the adoring slaves who serve him. He drives a little cart drawn by a fiery and untamed goat, and his sprightly and beautiful mother races after her son and heir with a worried brow when McClellan, Jr., takes it into his head to whip up the goatly steed into a race with the tide. What a fortunate infant that son is by the way—he has heard the lullaby from "Erminie" all these years for nothing!

\* \* \*

It is being whispered that the most famous comic-opera prima donna of the day has been offered a fabulous sum to sign a vaudeville contract—\$40,000 for fifteen weeks—says the still, small voice. Moreover, that she has dipped the pen in the ink. There is some wonder as to who the fortunate and wilful lady is who hesitates at a \$40,000 offer. Is it Lillian Russell, or isn't it? She has previously stated that nothing would tear her from her New York home this winter, as she made enough money in speculations this spring to keep her in luxury.

\* \* \*

The recipe used by the famous singer, Jenny Lind, in making her favorite soup has just been discovered. She believed that it had much to do with the preservation of her voice and keeping her throat and chest in good condition. She would intrust its manufacture to no one, preferring to see to it herself that it should be made precisely right. She soaked forty-five grains of pure sago in cold water for several hours. She then put it on the fire to boil in fresh water, and, when it had reached the boiling point, poured cold water over the sago in a sieve. Then it was cooked for twenty minutes with one and one-half spoonfuls of bouillon and carefully skimmed. A little salt, pepper, nutmeg, sugar, and cut up parsley were added, and finally the yolks of two fresh eggs and eight spoonfuls of hot cream made into a sauce was put into the soup through a strainer after it had been lifted from the fire, and all thoroughly worked with a large spoon. Now it was ready to be eaten or drank. Singers who take soup like this will find their voices will stand great strain and retain their sweetness by its aid.

\* \* \*

At the forty-second annual Worcester music festival, Sept. 25 to 29, the leading soloists engaged are Mme. Schumann-Heink, Miss Evangeline Florence, and Miss Louise B. Voight, sopranos; Mrs. Grace Preston, contralto; H. Evans Williams, Theodore Van York, and George Hamill, tenors; D. Ffrangcon Davis and Gwlym Miles, bassos; Vladimir de Pachmann, pianist.

The Boston Symphony Orchestra of sixty pieces has been engaged, and George W. Chadwick will conduct the chorus of 400.

The principal orchestral and choral works will be given as follows:

Tuesday evening, Sept. 26, Haydn's "Creation."

Wednesday afternoon, Goldmark's overture to "Sakuntala;" Beethoven's Fifth Symphony.

Wednesday evening, Parker's "King Trajon," Chadwick's "Lily Nymph."

Thursday afternoon, Converse's symphony, "Britannia;" excerpts from Wagner's "Lohengrin," Saint-Saens' "Omphales Spinning Wheel."

Friday afternoon, Mendelssohn's "Atholie" overture, Tchaikowski's fifth symphony.

Friday evening, Berlioz's "Damnation de Faust."

\* \* \*

Is Paderewski married, or is he not married? That is the question that musical people have been asking themselves for the last month. There have been rumors and denials. Some of the denials have appeared to come from authoritative sources, including the pianist's agent and his intimate friends. Paderewski himself is reported to have declared his intention never to remarry, but to devote his life to his invalid son, toward whom he has always maintained the tenderest attitude. It is probable that the present reports of a marriage are similar to those that connected Paderewski's name with that of a New York woman when he was last in this country—reports that grew so persistent that the father of the young woman himself formally denied an engagement. Still, when rumors are as thick as blackberries, as they have been in this case, there is always a possibility of truth behind them. Why so much smoke if there is no fire? On the other hand, it is openly asserted by the suspicious



that the story is made out of whole cloth solely for the purpose of exciting greater interest in Paderewski's approaching American tour. If this be true, the pianist and his agent are doubtless laughing at the public up their respective sleeves. Of course, whatever hoodwinking Mr. Paderewski's agent is up to, he is a party to, if only in permitting such methods of advertising to be used. We prefer, in the absence of better evidence than conjecture, not to believe that the story was deliberately fabricated for advertising reasons. In the first place, Paderewski is not in need of advertising of that kind, or, indeed, of much of any kind in this country at least. He showed himself, while here, a great artist, and his success was phenomenal. To imply, as some have done, that this success was principally due to advertising, is to discredit ourselves. Every artist, no matter how great, must be made known to the public through advertising, but advertising can not make an artist. It only introduces him. Personally, while in this country, Mr. Paderewski conducted himself with dignity, in spite of the hysterical incense that was lavished on him in many quarters. So far from soliciting advertising, he lost many columns of space that he might otherwise have had, by his rule not to grant interviews. In the present case, it would seem that he has a right to marry if he wishes without accounting in any way to the public, whose claim is not upon the man, but upon his golden art.

#### D'ARVILLE A DUTCHWOMAN.

According to Camille D'Arville, a \$1,600 a week position in vaudeville is to be preferred to a place on the more exalted comic-opera stage, where the reward for service is likely to be only the glittering and bubble-like promises of the manager. And it was with such a parting shot into the camp of the "regulars" that the handsome singer, who has been famous since the days of the old Bostonians, calmly enrolled herself among the vaudeville artists with the intention of remaining with them.

Her reason for doing so is evidently entirely satisfactory to herself and perfectly logical to others. The salary paid to her far exceeds that given to any one else outside the limits of grand opera, and even overbalances the salary of President McKinley. More than this, the often-talked-of unpleasant side of the

sketch work has not as yet materialized. She finds her audiences appreciative, well bred, and well dressed—qualities which meet every requirement when the footlights curve between the entertainer and the entertainer.

"I want to make a lot of money now," said Miss D'Arville. "So, while my voice is at its best and I am still—not ugly, you know, I can retire. I shall never hear people say: 'Ah, poor Camille D'Arville! She used to be a great singer!' They shall remember me young and with my voice unimpaired. I shall know enough to leave at the proper time."

Judging from appearances, Miss D'Arville will have many years to sing in before that dreaded day comes. She is handsomer than ever, and has the grace and stateliness of a woman sure of herself and of her art. Her voice has gained rather than lost in quality. Next season, assisted by some tenor of note, she expects to adapt scenes from "Carmen," "Fra Diavolo," and "Trovatore" to her requirements, and she is on the lookout for one-act operas suited to her voice and dramatic abilities. She offers an opportunity here for American composers. There are countless plays in use on the vaudeville stage, but no musical comedies of one act worth mentioning. If some one will write a satisfactory opera for Miss D'Arville, the \$1,600 a week will be cheerfully divided with the fortunate tune and rhyme maker.

Two Dutchmen have attained distinction in grand opera. But Miss D'Arville is the only woman of the Netherlands to become famous as a singer. The people of her country are not singers as a rule. Life is too serious a thing with them to set to the measures of music. But they are honest and steadfast, and this woman, who has won fame and fortune in other lands, is proud that she comes from the blood of doughty Hollanders. Her real name is Neeteye Dijkstra, and it is a name so musical on her lips that the listener wishes she had won her triumphs under it.

"Do you manage to get along comfortably on your salary, Miss D'Arville?" was asked.

"Oh, yes," she laughed. "And I'm going to prove my Dutch thrift by laying by for that rainy day I spoke of. I ought to do that, oughtn't I, when I get more money than your president receives for all his worry and bother?"

"His worry and bother are mostly on account of

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managers, too, are they not?"

"No." Miss D'Arville looked grave. "He is all right. That splendid McKinley! Do not believe that any one manages him. The politicians can only read things as they may appear to be. Women look deeper; they know what is written between the lines. Have you seen my dresses?"

Then came an unfolding of some marvelous gowns. Black embroidered with marguerites in shaded yellow topazes and pearls; a wonderful diaphanous dress of pink and white over a "mermaid" foundation of rose-colored liberty satin; rare old lace in billows over the train and the bodice embroidered with jewels. All of Miss D'Arville's costumes are from the great modistes of France. Some of them have been sent to Omaha for exhibition; a bit of managerial enterprise designed to interest women in the gowns before the appearance of the wearer.

#### JOKE ON THE PRESS AGENT.

A good story, which involves rather a remarkable coincidence, is being told as a joke on Isabelle Sargent, prima donna at Sans Souci, and on the press agent for the south side park. Of course, the press agent has been telling the public all about Miss Sargent's cleverness and ability, and the joke falls rather heavily on him. Sunday evening he was talking to a party of the Sans Souci opera people, including Miss Sargent. The conversation drifted to the odd occurrences in stage life.

"The funniest thing I ever saw was in a small town where I used to live," Mr. Press Agent began. "A lot of barn storming companies used to come there and stay a week, and by the time they left they had either to steal their trunks from the hotel or be guyed out of town. One night about four or five years ago I was visiting in my old home, and accepted an invitation to go with a lot of fellows to see "Bohemian Girl" by one of those companies. We all had seats on the

front row and began guying as soon as the curtain went up. One sickly looking girl got so rattled she didn't know what she was doing. In one act, just as the curtain went down, she went through her part of trying to stab herself with a dagger. Instead of dropping the dagger on the stage she threw it into the footlights and every fellow on that front row jumped up and ran for it. A friend of mine secured it, and has it yet. It's a beauty, but when that actress lost it she killed the show for that night."

Everybody laughed but Miss Sargent.

"That's not so funny," she said. "I lost a valuable dagger which had been presented to me in that very same way and in the same play. I was out with a fine company four years ago and we were playing at Champaign, Ill., the college town down —"

The press agent here attempted to leave the party, but was detained by force. He grew red and then white and then red again.

"Oh, I see," Director Hallet said, noticing his discomfort. "Your friend got that dagger in Champaign." Miss Sargent and Mr. Press Agent looked at each other.

"That's where this thing happened," he said.

"I don't admire your judgment on stage companies. I was not with a barn storming company," Miss Sargent said with emphasis. Everybody laughed, and on the promise of the press agent to write to his friend and recover the dagger the matter was passed over without further debate. There is one press agent, however, who swears that he will never have any criticisms to make on small traveling theatrical companies.

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That is, our public and private programs rendered for entertainment. To the discerning one this change is perhaps already visible. But to the one who rarely thinks of such things, and yet has a wandering interest in them, it might be of interest to notice these changes. The one great change of all is the aesthetic spirit which prevails among them, and this aesthetic spirit is of a musicale nature. A great many of the prominent figures in the musicale world have much to say, as to whether a musicale spirit is advancing among our American people. Some maintain that it is becoming as universal as it is in Europe, while others as heartily maintain vice versa. Each one states his views in a thoroughly musicale manner, or language, which is generally susceptible to those who are well educated in music, although there are many who perceive the meaning of these harmonious statements, no matter what their tempo may be. But a practical manner of looking at the matter might be a different thing. For instance, let the old people of to-day think of the entertainments gotten up for entertaining purposes, etc., when they were young. Then observe the character of our modern programs and see if music is not the leading factor among its numbers, comparatively. This is easily true in every grade of society, and in all manner of entertainments. In our school exercises, national celebrations, in fact, every entertaining program, it is easily seen that the musicale portion creates as much preparation as all the rest, while to-day a literary entertainment would be "dry" indeed if at least one musicale number was not in it. This change has not been instantaneous, but has come on by degrees, each year showing a marked difference. While now, it is as a rule the first question considered. The gradualness of this movement, together with the ready talent which seems ever to increase, we might safely predict that our glorious country will "in years to come" lead in this great art, as it leads in so many other things.

F. E. EGAN.

## VICTOR KREMER.

Victor Kremer, whose picture we herewith present, is the popular Chicago publisher, "who is not rapidly coming to the front," but who has already arrived there, and is there to stay. In the short space

of the eight months that he has been engaged in the music publishing business, he has worked his way slowly, yet surely, into the great heart of the music loving public, by giving it a number of pieces that sparkle over with original melodies, and beautiful words, the like of which has never been produced in this country before.

It has long been conceded by ambitious and jealous competitors, that his publications were good, but that they are the best, and the title-pages the most artistic on the market to-day, is now an established fact.

"We are Ready" is the title of the first piece he published. He brought it out just before the opening of the Spanish-American war, and it proved to be a tremendous success, because it was just what the people wanted at the right time, and stirred up the love of country in their hearts as no other piece had done.

Then followed in quick succession, "A Hero All For Love," "Take Good Care Of My Little One," "Glorious Columbia," and "Miss Phoebe Johnsing," songs that are popular in nearly every home in the Union. In "Miss Phoebe Johnsing," Mr. Kremer published a decided hit totally unlooked for, and Clifford & Huth are making the success of the season, featuring it in their farce comedy, "A High Born Lady."

Realizing that all songs depend upon the introduction they get to the public for their success, and understanding fully that the stage is the very best means of introducing them, Mr. Kremer has gathered around him some of the greatest stars in the dramatic firmament to feature his publications, the result of which has been the increased demand for them, and the wide popularity they now enjoy.

Bruns and Nina, the original song illustrators, were the first to discover the power and fire of patriotism in the song "We Are Ready." They featured it just when the ears of the country were filled with the rumors and alarms of war, and made a most artistic and triumphant success of it. This paved the way for other efforts in the same direction. Others sang it, and soon the whole profession took it up and made a household word of it.

The next great star to select a song from the Kremer catalog was Bessie Bonehill. She recognized the merits of the piece the moment she hummed it over, and exclaimed, "Why this is just what I have been looking for." The song she had reference to

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The latest and greatest successes, however, in Mr. Kremer's catalog are "Under The Mistletoe Bough," "May Irwin's Pickaninny Lullaby," "Alabama Camp-meeting," and "When You Learn To Love Too Late." Mr. Kremer has unlimited confidence in the great west for the music business, and believes that we need no longer look to any eastern metropolis for successful vocal or instrumental compositions, as we have right here upon our threshold whole armies of geniuses, that only need a helping hand and a smile of encouragement to create pieces that will make them and their publishers famous.

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1. Co - lum - bia, pride of the pa - tri - ot's heart, By  
 2. Co - lum - bia, long may thy sons ev - er guard Thy  
 3. Co - lum - bia, land of the for - est and plain, O

lib - er - ty's fires ev - er light - ed; Co - lum - bia, home of the  
 name from all deg - ra - da - tion, Co - lum - bia, long may all  
 fair - est of na - tions, we hail thee; Co - lum - bia, long may thy

free - man, thou art, A na - tion where wrongs may be right - ed.  
 man - kind re - gard Thy pro - gress with true ad - mi - ra - tion,  
 chil - dren re - main A dread to all foes who would as - sail thee.

Blessed was the morn - ing that smiled on thy birth, Fa - vor - ite daugh - ter of  
When thou'rt as - sailed by the hand of the foe Who would op - press thee with  
Guard well the spir - it that brought thee thy fame; Guard well thy fires..... of

heav - en and earth, Long have you flour - ished and prov - en your worth.  
an - guish and woe, Then we will ral - ly, and help thee to show The  
free - dom a - flame; Then when the foe as - saults thy fair name,

Land of the free and u - nit - ed; Long have you flour - ished and  
strength of a young and might - y na - tion; Then we will ral - ly and  
Call us, and we nev - er will fail thee; Then when the foe as -

prov - en your worth, Land of the free and u - nit - ed!  
help thee to show The strength of a young and might - y na - tion!  
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